

SOME TRUTHS ABOUT HOPPER

LAURA HOPE CREWS
IN "THE SAVING GRACE"

DE WOLF HOPPER, comedian of Charles Dillingham's "Everything," at the Hippodrome, has raised so many laughs from the theatregoing public in his long career that if laid end to end they would probably encircle the globe with recurrent flashes of merriment for a full generation. He is the lonely survivor of a group of famous funmakers. With only one or two exceptions the big figures in his world have quit the stage, either through death or retirement. Jefferson De Angella is still clowning it, and Richard Carle appears intermittently. James T. Powers made his most recent public appearance a season or so ago. Some of the group of dialect comedians, like Joe Cawthorne, Sam Bernard, Lew Fields and Louis Mann are still drawing laughs from the crowd, but these were not of the school of Hopper, the singing comedian. Francis Wilson and Frank Daniels have to all purposes retired. Jerome Sykes, Charles J. Ross, Henry Clay Barnabee, Dan Daly, Richard Golden and Peter F. Dalley are dead, and the names of Thomas Q. Seabrooke, Digby Bell and Otis Harlan are fast becoming only memories. There has probably never been a more complete characterization of the comedian than the one written in 1890 by some chronicler of the stage. "The bare mention of his name," runs part of the pen picture, "suggests a most grotesque personality, with absurd and abnormal physical developments and never failing, laughter provoking mannerisms. Quite in contrast with this conception is the tall broad shouldered young man with the sinewy grace of an athlete; a fine clear cut animated face; dark blue eyes as full of enthusiasm and delight over existence as a boy's at his first circus, but indicative of an integrity of character and purpose which command respect; a modern Mark Tapley, bound to be jolly, with a flow of words arranged in most inimitably droll phrasings, without an atom of the traditional egotism of actors. A woman would say of Mr. Hopper's personality that she liked his face because it inspires confidence, and his manner, in which despite the constant ebullition of good natured jollity there is a certain fine courtesy that makes him under all circumstances a gentleman in the highest sense of the term."

THE NEW CINEMAS.

The adventures of Private Peat "Two Years in Hell and Back," which have gained fame in book form, will be thrown on the screen at the Rivoli this week. "Thirty a Week," at the Rialto, is the story of a chauffeur who runs away with the daughter of his millionaire employer. Tom Moore and Tallulah Bankhead have the leading roles. "The Romance of Tarzan," visualizes for Strand patrons the concluding chapters of "Tarzan of the Apes." Elmo Lincoln portrays the man monkey, and Knid Markey is the woman star. America's hidden foes at work in the land is the subject of "The Yellow Dog," taken from the Saturday Evening Post story, which will be shown at the Broadway, and for four days at the Symphony Theatre. At Loew's New York Theatre and Roof, Bessie Barriscale in "The Heart of Rachel," and Gladys Brockwell in "Kultur" figure in the first two of the week's daily bills. "Salome," the spectacle of Jerusalem under Herod, with Theda Bara in the title role, is apparently settling down for a long run at the Forty-fourth Street Theatre. D. W. Griffith's "Hearts of the World" takes a second lease on life at the Knickerbocker Theatre.

In New York on March 30, 1888, his parents being John and Rosalie Hopper. His mother came of the De Wolf family, various members of which intermarried with the Belmonts and the Tiffanys, Perrys, Lawrences and Aspinwalls. The old homestead at Bristol, L. I., is one of the historic landmarks of the countryside.

His father was a lawyer of Quaker stock, and it was planned that the youngster should follow in his father's footsteps as a student of Blackstone. In fact it is on record that he pursued this vocation for six months in one of the foremost law offices of New York. Long before that, though, he had made a theatre of his father's barn and a successful stock company of his small companions. Two pieces, both written by Hopper, called "My Uncle's Mill" and "The Two Buzzards," were produced with complete success. Hopper also foreshadowed his mastery of delivery of a funny stump speech in character at the conclusion of these performances. The whole outfit actually went on a tour of the church societies in the surrounding towns and concluded the first season with \$42 to the credit of each member of the troupe.

This was a far more successful season than followed when Hopper actually broke into the theatrical world at the age of 21 with a fortune of \$50,000 left him by his father burning a hole in his pocket. The Criterion Comedy Company, with Jacob Gosche at

TOM MOORE
STAR IN GOLDWYN PICTURES
IN "THIRTY A WEEK" RIALTO

the head, in partnership with the new star, who made his debut in "Our Boys," quickly relieved him of his superfluous money, for it was a complete failure. Enough, however, remained for him to embark in a play somewhat prophetically entitled "One Hundred Wives," which went broke in Meridian, Miss., leaving young Hopper to get back to New York as best he could.

For eleven weeks after he returned to the metropolis Hopper appeared with Edward Harrigan in "The Blackbird." He was a big man with a tremendous voice and when he wished to score a point he roared in a way which threatened apoplexy and brought storms of approval from the gallery.

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After a few suggestions from his mother Hopper decided that it might be a good plan to control that voice, so he studied vocalism under Luigi Meola, who in a brief time taught him to control the peculiar rany voice with which he had been wont to roar and rant. He learned that a small voice, the broken hesitating voice of adolescence, produced a vastly more comical effect issuing from his burly frame. Shortly afterward he became a member of the Madison Square Theatre Company, under Daniel Frohman, and appeared as Pittacus Green in "Hazel Kirke" and Owen Hathaway in "May Blossom."

Then some one suggested operatic roles and he returned to Signor Meola. For a brief time he dreamed of flight in grand opera, but shortly turned his thoughts to the easier and more

BEATRICE NICHOLS
IN "LIGHTNIN"

profitable art of "gagging" arias, of singing topical songs where the voice is sacrificed to articulation. It was in the autumn of 1885, with the McCaull Opera Company, that Hopper began his series of great successes in roles that have become classics of the American comic opera stage.

He appeared first in the role of Pomeroy in "Desire" at the Broad Street Opera House, Philadelphia, and scored a hit, being promptly established as principal comedian of the

company. In the next five years he played many parts, the leading operas being "The Black Hussar," "The Beggar Student," "Die Fledermaus," "The Lady of the Tiger," "Don Caesar," "Lorraine," "The Bellman," "Josephine Sold by Her Sister," "Palka," "Boccaccio," "The Crowing Hen," "Clover," "Fatanissa," "The Begum" and "Captain Fracasse." His two most successful characters were Gen. Ollendorf in "The Beggar Student," with its famous song, "In a Moment of Rap-

Norma Talmadge
in "FORBIDDEN CITY" at Loew's Theatre

ture," and Paganini in "The Lady of the Tiger."

In 1890 Mr. Hopper began his starring career under the management of Locke and Davis. "Castles in the Air" was the first venture, which succeeded fairly well on the road after an indifferent run in New York. Mr. Hopper was left to finish the tour on his own resources, the producers having too many other projects to attend to. The following year, in May of 1891, he made his first appearance in what was destined to be the most famous of all his roles, that of the Regent of Siam, in "Wang," originally known as "King Cole." This was at the Broadway Theatre in New York. He played "Wang" for two seasons and then came "The Paragon" for a single season. "Dr. Syntax" and two Swiss operas, "The Charlatan" and "El Capitán," followed. Hopper presenting the latter in London in 1893. This was followed by "Dr. Pickwick" and a revival of "Wang," which Hopper re-

JANE OAKER
in "THE MAGIC KISS"

turned in London under the less attractive title of "The Magic Kiss."

When he considered the possibilities of "Wang" fairly exhausted, Mr. Hopper sought another congenial role and put on "The Matinee Idol" and "Happyland," in the latter playing King Eastwicket.

Never, however, has Mr. Hopper reached such pinnacles of fine, clean cut comedy work as he showed in the series of Gilbert and Sullivan roles, when these operas were revived not so long ago by the Shuberts. In the years he had learned a valuable lesson of repression, which showed to great advantage in the roles of Dick Deadeye in "Pinafore," of Reginald Bunthorne in "Patience," of the Sergeant of Police in "The Pirates of Penzance," of Ko-Ko in "The Mikado," and of Lord Chancellor in "Iolanthe."

Mr. Hopper had the joy of introducing this sparkling operetta to a new generation of theatregoers, and the gratification of knowing that to them he brought a species of new and diverting humor, which was the most potent factor in the great success of the revivals. His art had not fallen off, but rather brightened with years and experience, as his Deadeye and Ko-Ko clearly attested.

In odd moments Mr. Hopper has played straight comedy roles and entered the holy bonds of matrimony, with the public sometimes showing a tendency to confuse the two enterprises. In the former field he ap-

peared as Falstaff in "The Merry Wives of Windsor" and as David in a star production of "The Rivals," where his fellow actors were Joseph Jefferson, Nat Goodwin and William H. Crane. He even appeared in a side splitting travesty on the balcony scene in "Romeo and Juliet" with Marshall Wilder, for he has been willing to try almost anything once.

His matrimonial experiences have been almost as varied as his theatrical career. His first wife was Ella Guitry, whom he married at the very outset of his career. She was the daughter of a minstrel, and her successor was a pretty member of the chorus named Ida Mosher. After divorcing wife number two Hopper courted the dainty little Edna Wallace, whom he there was another divorce, wife number four being Nellie Readon Bergen, an actress whom Hopper installed as his prima donna.

In 1913 the couple were divorced and Mr. Hopper one month later married his fifth and present wife, Ella Curry, also an actress.

In regard to his long success on the stage perhaps the comedian's own words are most illuminating. "I have a theory," says Mr. Hopper, "that no real actor can study acting to advantage, for one is apt to acquire the mannerisms of his instructor at the expense of originality. I do not believe that the art of producing a real laugh or a real tear is one that can be learned. Of course there is a certain mechanism, a few details of technique, that one may be taught."

In consequence of the success of the Sacha Guitry comedy "Sleeping Partners," John D. Williams has changed his season's plans to the extent of deciding upon the immediate New York production of two other Continental comedies in the belief that through the international relations that have grown out of the war the prevailing local theatre taste for some time to come will incline to comedies and dramas Continental in theme and

Brooklyn Vaudeville.

The bill at the Orpheum includes such stellar attractions as Eddie and the Younger Foys, the Avon Comedy Four, Rae Eleanor and Brother Milo?, whose name is always followed by an interrogation point, and Lester Sheehan and Pearl Regay. At the Bushwick the spectacular "American Ace" is featured. The programme includes Mr. and Mrs. Jimmie Barry, Bob Hall, Leon Kimberly and Helen Page, Bryan Lee and Mary Cranston and Ethel Hopkins. Rube Bernstein's "Beauty Revue" will be the attraction at the Star.

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in RUTH SAWYERS
THE AWAKENING

treatment. Mr. Williams will follow the production of "Sleeping Partners" with a satirical comedy, "Morals," by Ludwig Thomas. This is the play that has the distinction of having been ordered off the boards by the Kaiser. The third comedy as French in form and matter as "Sleeping Partners" which Mr. Williams will produce is "The Scandal at Monte Carlo," also by Sacha Guitry. Under Mr. Williams's management there are now current in New York these three successful productions: Lionel Hartmann in "The Copperhead," "An Ideal Husband," with Constance Collier, Norman Trevor, Cyril Harcourt and Julian L'Estrange, and H. B. Warner in "Sleeping Partners."

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NEXT WEEK THE INCOMPARABLE CHARLIE CHAPLIN IN "SHOULDER ARMS"

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